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a "yawning" effect, which is horrible. When you leave the instrument put in all the stops (this keeps the dust out of the wind-box), and open your swell to its full extent. If you leave the swell shut, and a change of temperature occurs, all the rest of your organ, being exposed to this change, will sharpen or flatten; but your swell, being tightly shut up, will stay as it was, and then your instrument is all out of tune with itself.

I have but small space in which to speak of the music you should use, but I must say a few words. Remember that the organ is, before all things, the instrument of majesty; "pretty" and "sweet" effects, although within its power, are opposed to its character. The modern sickly-sweet school of French organ writers—Lefébure, Wély, Battiste, and all that set—should be eschewed. Bach, Handel, Mendelssohn, and the modern Germans (like Thiele) have treated the instrument properly, and before you have reached the heights of these writers, who are difficult as well as grand, there are smaller works of equally good organ schools. Fantasias, marches, overtures are all forbidden to the organ, although so many players use them; you may almost safely conclude that what you see down on a concert programme for an organ solo is a work to be shunned. In Rink's "Organ School" are many good things for the instrument, and if you diligently practise that work to the end you will be fitted to grapple with the highest class of pure organ compositions.

C. F.



READFUL is the competition for band-players going on here now. Gilmore, Neuendorff, Downing, and a host of other conductors are struggling and pulling against each other for the better class of musicians. All have bands at Rockaway, Coney Island, or some such summer resort, and all want to have the best. As a natural consequence musicians' stock is up, and the free and independent tone adopted by these worthy gentlemen when negotiating for an engagement is in amusing contrast to their behavior in dull seasons. If matters go on in this way New York will come to be looked upon as the orchestra-player's paradise.

I UNDERSTAND that a really fine French grand opera company will come here next season, and that we shall then see many operas now either forgotten or unknown among us. Prominent in the list of works to be performed stands the "Charles VI." of Halévy, long considered by musicians to be that master's best work. There are also rumors of the production of "Psyche," by Ambrose Thomas, an opera replete with beauties. This is one of his earlier writings, and when first produced had little or no success; but since the interest created by his "Hamlet" and "Mignon," it has been reproduced and received with acclamations.

AN English paper, speaking of a promised performance of the "Irene" of Gounod, remarks that it is one of that master's latest operas. The fact is that it is quite an early work, antedating "Faust" and "Romeo and Juliet," and belonging to about the period of his "Reine de Saba."

THEODORE THOMAS'S future movements are taking shape. He will next winter reorganize his magnificent orchestra, and give, as of old, concerts in New York and in cities near about. At least so the musicians say; and they, being deeply interested in any such movement, are likely to know.

It is said that Dr. Damrosch has his Oratorio Society already at work on the "Romeo and Juliet" symphony of Berlioz. This is very good, if true; but it might be better. We have had the "Romeo and Juliet" from Mr. Thomas. Why does not Dr. Damrosch give us the "Fantasie on the Tempest," or the immense "Requiem Mass" of this composer, and

thus enable us to become acquainted with still more of his works?

THE five piano recitals of Franz Rummel, just concluded, have shown that really great artist in his best and worst points. His best points are a never-failing energy, an intense fire and passion, and a wonderful memory; his worst are an occasional hardness of attack, and an over-velocity which frequently degenerates into uncleanness and confusion. The programmes of his recitals embraced works of most of the great composers from Bach and Handel down to the present time, and introduced some works new to our public here. The recitals were attended by an audience which steadily increased with every performance, and were listened to with never-flagging attention, in spite of their length and their severely classic character.

AS I write, Mr. Joseffy's two piano recitals are near at hand. Those who mistakenly insist upon making comparisons between this artist and Mr. Rummel have now an excellent opportunity for the exercise of their favorite amusement. It is useless to tell these well-meaning but misguided auditors that a comparison between two artists whose styles and whose aims are so different is impossible, because they will not believe it; but it is nevertheless true.

OUR operatic song birds have flown—all save Campanini, who has stayed behind to add to his operatic laurels fresh ones gathered in the concert-room. His magnificent work in the "Siegfried" and "Götterdämmerung" selections has been mentioned, and now he has been setting "The Hub" wild by his singing in the "Stabat Mater." The usually calm and judicial Bostonians, startled out of their cold propriety, applauded and shouted like any excitable Italian audience. Campanini may not know it, but this is the greatest triumph of his life.

CARYL FLORIO.

THE FLORIO CONCERT.

AT Chickering Hall on Thursday evening, April 29th, Caryl Florio gave his first concert "for the production of his own works." Mr. Florio has hitherto been best known as an accompanist, and it is a fact, better known to solo artists than to the general concert-going public, that there is no accompanist in this city who is more sympathetic or more successful in helping singers over the rough places in their work. Several of Mr. Florio's compositions, especially those for voices, have become great favorites with the audiences who have attended in late years the Vocal Society concerts, for example, "Farewell to May," a five-part madrigal in the strict old English style, and "The winds are all hushed," a four-part serenade in a rather freer form. The latter has hitherto only been performed at concerts given by the Brainerd and Weber Quartettes.

The Florio entertainment opened with an "Allegro de Concert" for saxophone quartette. This having been heard before, at Gilmore's concerts and at some of the Grand Opera House Sunday evening concerts, calls for no special criticism. The serenade, "The winds are all hushed," was well done; this composition is strong and well worked for voices, grateful to the singers, and effective for the hearers. "St. Agnes," for soprano solo, with 'cello and organ accompaniment, is a very characteristic setting of Tennyson's words. Miss Brainerd did full justice to the vocal part, as did Mr. Werner to the 'cello obligato. They were both slightly overborne by the organ, which was at times too prominent for them.

The string quartette, No. 2, seemed to suffer from insufficient rehearsal, the last movement—a well-worked fugue—not being at all clear on a first hearing. It is unfortunate that the theme of the fugue reminds a quartette player of the theme of the last movement of Schumann's Quartette, No. 1, because it was the only phrase in the whole concert that even suggested a reminiscence of any other composer.

The glee, "On this fair day," showed Mr. Florio's ability to think back 250 years and write as he would have done had he been a contemporary of Wilbye or Weelkes. The rendering was more perfect than that of the serenade. Perhaps the most striking vocal effort of the evening was Mrs. Lasar-Studwell's rendering of "The Siren's Charm." The composition is unusually

original, and the combination of voice, clarinet, and 'cello is exceedingly happy. While in doubt whether Mrs. Studwell was imitating Mr. Lefebvre's clarinet-tone or Mr. Lefebvre was imitating Mrs. Studwell's soprano-tone, I was forcibly reminded of Berlioz's graphic comparison of the clarinet to the female voice, in his work on orchestration and instrumentation. The "Lullaby," sung by Miss Beebe, I had heard at an English glee club concert, and need only say that it improves on acquaintance.

The climax of the concert was the quartette for saxophones and piano. It should have been advertised as a concerto for piano with saxophone quartette accompaniment. The composition is in large form and fully worked out, and it is but justice to Mr. Florio to say that he is the first to write a composition for this combination of instruments. The themes are original and strong, and in their breadth remind one of some of Rubinstein's largest conceptions. Though the quartette parts require much of the players, they cannot be compared for difficulty with the piano part, which bristles with digital horrors.

The performance was a decided triumph. Mr. Florio never played such passages in such perfection before. He developed a delicacy and crispness of touch combined with a power and a brio that took even his warmest admirers by surprise.

On the whole the concert was most successful, both as regards the composer and the performers. Mr. Florio is to be congratulated on the result, and it is to be hoped that he will in due season give the second concert of his series.

D. E. R.

DESCRIPTION OF THE SUPPLEMENT.

PLATE XLIX. is a design for a tile. The ground is a mossy bank, which should be painted brownish green and the rushes a rich dark green; the water-lily leaves a bluish green. The water in the foreground should be a deep blue, with the reflection of the trees above it, and that in the middle distance should be lighter, with bright dashes of white. The sky is a tolerably dark blue. Paint the trunks of the trees dark greenish brown, to bring out the figures in relief. The bank at the back of the youth is clay, and should be reddish brown, with occasional tufts of green. The slope of the bank should be a varied green, shaded from the reddish brown of the edge. The trees in the distance should be grayish green, and only lightly touched. The girl is a blonde and the youth a brunette. The drapery of the former should be lemon yellow, shaded with russet brown; the handkerchief on her head, very light reddish purple. The youth's tunic should be bright crimson, with plenty of shadow, only a little of the bright color showing, and his mantle rich blue. His hair is bluish black, and his flesh should be almost wholly in shadow. The light would strike only on the shoulder and hip. The girl's head is in shadow, but her neck is in strong light, as are also her arms. The foot is in shadow.

Plates L. and LI. are designs for embroidery, working size. The former is intended for the border of a table-cloth—primroses, wood-anemones, and ivy—to be worked in crewels on cloth or serge; the flowers may be worked in silk. The design can be enlarged if desired. Chocolate brown will be a good color for the foundation; three shades of green may be used, the leaves of the ivy being the darkest, while the stalks and sepals of the primrose are the lightest, and the primrose and anemone leaves are of the intermediate tint; a greenish-yellow may be used for the ivy and anemone stems, the latter being a trifle the lighter in tone; the primroses are of a very pale yellow with darker yellow centres, the anemones a pinkish-white, with pale brown centres and light yellowish stamens; the mid-veins, where shown, may be of a very pale yellow.

Plate LI. is a design for a mantelpiece border—oranges and blossoms—which may be continued to the required size, the basket to come in the centre. It is to be worked on cloth, serge, or velvet, in silk or crewel according to taste. A rich brown will make a good foundation; the fruit and the ribbon should be worked in deep orange, which may also be used for the stamens; the basket may be of a rather lighter yellow, relieved by creamy white for the bands, with very light brown for the vertical and short diagonal markings; the blossoms and buds should be creamy white, the leaves and arabesques a light olive green, and the